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## THE SUMMER EXHIBITION OF PAINTINGS OWNED IN ST. LOUIS FROM THE *Post-Dispatch*, July 13, 1914

The fourth annual exhibition of paintings owned in St. Louis will be opened to the public at 10 a. m. today at the City Art Museum.

This year's collection contains ninety-one paintings, about the same as in former years. None of the pictures has been shown in public before. Following is a list of the St. Louisans loaning to this year's exhibition, the names of the painters and the titles of the pictures:

BIXBY IS LIBERAL CONTRIBUTOR.

James F. Ballard—Sir Joshua Reynolds, Robert Drummond, D. D., Archbishop of York; Emil Carlsen, Sky and Ocean.

Charles F. Bates—Theophile de Bock, Landscape.

William K. Bixby—Thomas W. Dewing, Fortune Telling; Johannes Hendrik Weissenbruch, Scene in Holland; J. B. C. Corot, Forest; Anton Mauve, Sheep in Pasture; Jacob Maris, Harbor of Dordrecht; Dwight W. Tryon, After a Storm, New Bedford Harbor, Ploughing in France, and Moonrise; Horatio Walker, A Rainbow; Charles Francois Daubigny, The Lake; Albert Neuhuys, A Dutch Interior.

Robert S. Brookings—Nicolas Largilliere, Portrait of a Lady.

George Warren Brown—Bernardus J. Blommers, Little Mother; Adolphe Schreyer, The Halt.

Peyton T. Carr—Leon Auguste L'Hermitte, Sheep; Asher B. Durand, Mountain Landscape; Benjamin W. Leader, Gowing-on-Thames; Jules J. Lefebvre, La Langue de L'Eventail.

Daniel Catlin—Anders L. Zorn, Portrait of Mr. Catlin.

Mrs. Charles McClure Clark—Jean Leon Gerome, Solitude.

Mrs. L. Vaughan Clark—Ralph Albert Blakelock, Evening Landscape; William M. Chase, Shinnecock Hills; Alfred Sisley, Landscape.

Dwight F. Davis—Alexander H. Wyant, Winona Falls.

J. Lionberger Davis—Jose Weiss, Light on the River; A. J. T. Monticelli, Romantic Scene; Ralph A. Blakelock, Landscape, Sunset.

Mrs. John T. Davis—Anton Mauve, Landscape. H. H. Evans—William Keith, Landscape.

Henry E. Farrell—Paul Dougherty, Summer Afternoon, Cornwall; Jose Weiss, Sunlit Cloud.

Mrs. Henry E. Farrell—Bernard de Hoog, The Lullaby.

SENDS PORTRAIT BY RUBENS.

Edward A. Faust—J. Gari Melchers, In the Garden; Gaston La Touche, Romantic Landscape; Peter Paul Rubens, The Holy Family.

Dr. W. E. Fischel—R. Swain Gifford, Off Harlingen, Holland.

John Fowler—John Linnell, Hampstead Heath; Marie Dieterle, Landscape with Cattle.

D. R. Francis—Richard E. Miller, Landscape.

Mrs. Charles Gildehaus—Anshelm Schultzberg, Winter Landscape.

Dr. M. A. Goldstein—William Hogarth, The Laughing Audience; Josef Israels, At the Spin-

ning Wheel; N. V. Diaz Group; A. J. T. Monticelli, Figures; Sir Joshua Reynolds, Cupid; Henry W. Ranger, N. A., Landscape.

William E. Guy—Leon Auguste L'Hermitte, The Sisters; William M. Chase, Portrait.

Jackson Johnson—Sir Thomas Lawrence, Viscountess Melville; Josef Israels, Children on the Beach; B. J. Blommers, Returning Home; William Keith, Landscape.

Claude Kilpatrick—Bernardus J. Blommers, Little Sailors; Theophile de Bock, Landscape; J. C. Cazin, Dusk; Charles Emil Jacque, Return of the Flock; J. J. Henner, Cumbent Figure; Emile Van Marcke, Cattle.

Joseph Kocian—Lorenzo Lotto, Portrait of a Man.

Hugo Koehler—George Inness, N. A., Siasconsett, Nantucket; J. Francis Murphy, N. A., Landscape; Ralph A. Blakelock, Landscape; Robert Minor, N. A., Near Lake Konomac, Conn.

CONTRIBUTES A REMBRANDT.

Mrs. Breckinridge Long—Narcisse-Virgile Diaz de la Pena, Forest of Fontainebleau; Narcisse-Virgile Diaz de la Pena, Women and Dog; Josef Israels, Children Wading; J. F. Millet, Geese; John Singer Sargent, Olive Trees at Corfu; Rembrandt, Saskia as Minerva; J. M. W. Turner, Norham Castle.

Edward Mallinckrodt—Charles Emil Jacque, Landscape; Theophile de Bock, Landscape.

Henry Nicolaus—Adolphe Schreyer, The Round-Up.

Charles P. Pettus—Sir Peter Lely, Lady Frances Hales; Jules Breton, Monday; Jules Dupre, The River; Henri Josef Harpignies, Landscape; Briare. A. Calame, Mountain Landscape.

Joseph Pulitzer—Joaquin Sorolla y Bastida, On the Beach.

Edward H. Semple—P. J. Clays, Marine; J. C. Laing, Off Scheveningen; J. J. Henner, Magdalen.

Charles A. Stix—Fritz Thaulow, Landscape.

Charles Wiggins—J. C. B. Corot, Landscape; Charles Francois Daubigny, Landscape; Unknown Artist, Landscape.

## RARE PAINTINGS LOANED

### BY ST. LOUISANS TO MUSEUM

FROM THE ST. LOUIS *Republic*, July 19, 1914—  
BY BULKELEY CABLE

The fourth annual exhibition of paintings owned in St. Louis at the City Art Museum in Forest Park is a remarkable demonstration of the spirit of the new St. Louis.

The remarkable interest and discernment of the public in art are shown by the many thousands who brave hot weather in the walk from cars to gallery and back from gallery to cars for the sake of a brief visit with these pictures.

The interest and the discernment of those who can possess art works are shown by the character of the exhibition itself, especially by the new acquisitions of St. Louis art lovers.

It is no secret that this collection depends for its vitality upon the paintings acquired by St. Louisans since last summer. The new pictures of the preceding year, of course, were shown

then. The present is the fourth of these summer loan collections, and practically all the notable works that have found homes in St. Louis during the period covered have been shown from year to year. The balance of the collection each time has been made up by drawing upon the older accumulations which represent the art history of St. Louis, prior to 1911.

It is a matter of pride with St. Louisans, who know what it means, that from these older accumulations some 400 paintings have been selected for the Museum's loan collections. This is a fact that stamps St. Louis and answers depreciators who did not credit the city with any such appreciation of art as these possessions prove.

When the summer loan exhibition enterprise was undertaken, the plan was criticised on the alleged ground that a creditable loan collection could not be assembled in St. Louis. Of course, nothing could better demonstrate the need of the loan collection than this very criticism, this lack of confidence in our city. The City Art Museum catalogues, in which nearly 400 pictures owned in St. Louis are listed and described, is the answer to such faint hearts.

Those who really are familiar with St. Louis art know that there are collections which still may be drawn upon for good paintings not shown even yet and which will be valuable in rounding out further exhibitions. Indeed, a dozen St. Louis homes might be named from which an entire exhibition could be selected.

More and more, however, interest turns to the new pictures, and to the revelations they make of the new era in art appreciation here.

The present exhibition contains paintings by Rubens, Rembrandt, Reynolds, Lawrence, Lely and Lorenzo Lotto that were not in St. Louis a year ago. Of contemporary masters there are new pictures by Sargent, Wyant, Weiss, Turner, Schreyer, Sorolla, Ranger, Monticelli, Minor, Linnell, La Touche, Keith, Israels, Inness, Hogarth, Gifford, Dougherty, Diaz, De Hoog, Carlsen and Blakelock; in some cases more than one example.

A painting by Peter Paul Rubens, the great Seventeenth Century master of the Flemish school, occupies the center of the north wall, in gallery 32, which is devoted to the summer exhibition. It is a wonderful picture in color, and in its comprehensive treatment of the theme. The subject is "The Holy Family." The mother is seated and holds the child in her lap. The figure of a man appears behind them. The expression of the woman's face is rapt and beautiful. The flesh tones are such as only Rubens has been able to master, and their qualities are splendidly brought out by the deeper colors of the draperies and the dark background. This painting recently was added to the art treasures of St. Louis by Edward A. Faust.

On the opposite wall is a smaller, less imposing canvas which also represents the genius of a supreme old master. It is the "Saskia as Minerva," by Hermaens Rembrandt an Ryn, lent to the museum by Mrs. Breckinridge Long. Rembrandt was the junior of Rubens by thirty years and lived twenty-nine years after the Flemish master. When Rubens died, in 1640, Rembrandt

was thirty-three years old, so that during his early career they were contemporaries. But how different was the inspiration of these men! How quiet the Amsterdam master! Yet the little picture of his wife, Saskia, in the character of the Greek goddess, is indeed very richly painted. One marvels at the textures, at the treatment of light and shade.

The center of the south wall this year is finely occupied by a work of Sir Joshua Reynolds, one of the remarkable portraits for which this leader of the old English masters was famed. The subject is a celebrated prelate of the day, Henry Drummond, who was Archbishop of York, Lord High Almoner of England, and Chancellor of the Order of the Garter, and was painted in the robes and insignia of these exalted offices. The Archbishop's garb of white silk, the blue mantle of the Garter over it, the purse of state on one knee, with cordons and crosses and other ornaments gave the artist an unusual opportunity for decorative color in portraiture, and Sir Joshua rose to meet it. This stately painting is lent by James F. Ballard.

Sir Thomas Lawrence is another English master of the Eighteenth Century, who is represented by a notable painting. His portrait of the Viscountess Melville is remarkable for the delicate beauty of the fabrics and the decorative arrangement of colors. It is chief of four new acquisitions lent by Jackson Johnson, others being examples of the modern Dutch painters, Israels, and Blommers, and of the American, William Keith.

Sir Thomas Lely, predecessor of Sir Joshua Reynolds among the celebrated painters of the English court, is represented in a portrait of Lady Frances Hales. A landscape by John Singer Sargent is the only picture by this greatest of living American artists in St. Louis. It also is lent by Mrs. Long.

"The Lullaby," a modern Dutch painting, by Bernard de Hoog, might be called a modern Madonna, so finely has the artist interpreted the human idea of mother love. The picture is lent by Mrs. Henry E. Farrell.

To adequately describe these pictures, if it could be done, would require a long article, and still there would be other new acquisitions well worth the attention of the art-loving public. Then there would remain the pictures contributed by W. K. Bixby and other collectors, in addition to their acquisitions of the present year. A landscape by Charles Francois Daubigny, "The Lake," is one of the noble paintings which would honor any museum in the world. A splendid example of the modern Dutch school is "The Harbor of Dordrecht," by Jacob Maris.

Another beautiful specimen of the school is "Sheep in Pasture," by Anton Mauve. These are from Mr. Bixby's gallery, together with several paintings by American artists, whom this St. Louis art lover is connoisseur enough to include with his works by foreign masters.

The summer exhibition at the Art Museum is the event of the summer in this section of the art world. It is a great opportunity for St. Louisans. But it is well worth while, even for people who live hundreds of miles away.